



LITTLE
GIRL
BLUE

LENA
HORNE
COURTESY METRO-GOLDWYN-MAYER

LITTLE GIRL BLUE

(Rogers-Hart)

BLACK & WHITE

Album 70
815 A
(BW 540)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

MFG. BY BLACK & WHITE RECORDING CO., INC. 100 W. WACO, CHICAGO, ILL., U.S.A. LICENSED ONLY FOR NON-COMMERCIAL USE

BM-5-10-5

BW-516-A

WHISPERING
(Schonberger - Coburn - Rose)

BLACK & WHITE

Album 70
815 B
(BW 516)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

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OLD
FASHIONED LOVE

(Mack-Johnson)

BLACK  WHITE

Album 70
816 A
(BW 539)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

MFG. BY BLACK & WHITE RECORDING CO., INC., HOLLYWOOD, CALIF., U.S.A. LICENSED ONLY FOR NON-COMMERCIAL USE

11-537-3

I DON'T WANT
TO CRY ANY MORE

(Scherzinger)

BLACK  WHITE

Album 70
816 B
(BW 537)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

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GLAD
TO BE UNHAPPY
(Rogers-Hart)

BLACK & WHITE

Album 70
817 A
(BW 538)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

MFG. BY BLACK & WHITE RECORDING CO., INC., HOLLYWOOD, CALIF., U.S.A. LICENSED ONLY FOR NON-COMMERCIAL USE.

BW-538-4

AT LONG
LAST LOVE
(Cole Porter)

BLACK & WHITE

Album 70
817 B
(BW 541)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

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BW-541-4

LM-542-A

**MORE THAN
YOU KNOW**
(Youmans-Rose-Eliscu)

BLACK & WHITE

Album 70
818 A
(BW 542)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting

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7-272-1/3

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BLUE PRELUDE
(Bishop-Jenkins)

BLACK & WHITE

Album 70
818 B
(BW 543)

LENA HORNE
(courtesy of MGM)
PHIL MOORE
Conducting



Lena Horne as she appears in the Metro-Goldwyn-Mayer Technicolor picture "Till The Clouds Roll By."

LITTLE GIRL BLUE

"May I come in?"

It's lovely Lena Horne, right at your side, crooning mellow love songs . . . her rich contralto stirring up half-forgotten, sentimental memories from all the years gone by. Here are torch songs with the haunting lilt of melody conjured up by a voice unique in its sultry appeal.

This "Little Girl Blue" has a varied voice personality that is a rare gift among vocalists, so there are many shadings of mood. It will be noted that the choice of songs and the several different orchestral combinations show off the artist at her very best.

The intimate effect of having this slim golden-hued enchantress singing to you and you alone is the fascinating result of Phil Moore's special musical backgrounds. For the first time Lena Horne's singing is richly supported, yet absolutely unhindered by the music. The arrangements range from the elegance of Ellington to the intricacies of Stravinsky . . . always in perfect taste and place. Actually, one must virtually listen a second time, concentrating on the instrumentation before it even becomes evident, so carefully is it designed as pure background.

Here, in her first album for Black & White, Lena Horne has put on wax all the personality and loveliness that is so exclusively hers. These are records that once heard must be owned, once owned, will be forever treasured.

IN THE PARLANCE OF SHOW BUSINESS, Lena Horne is a "natural." Her singing is effortless, obviously as pleasant for her as for the listeners . . . and her beauty is in complete harmony with her languorous voice.

Of course, her singing should sound smooth and easy, for her voice has never been stylized or trained. It's just never been necessary for Lena to learn to sing . . . she started to sing about the time she started to walk and talk. Her feeling for music, thus disclosed so early, has always been a dominant force in her life, and from early childhood she planned some day to go on the stage. It didn't take long for this dream to come true, for while still in her teens, she was introduced to the public as a member of the chorus at the famed Cotton club. Noble Sissle saw her here, heard her sing, and promptly signed her to be his orchestra vocalist. She was an immediate sensation and thus found herself a Broadway celebrity before she was twenty years old.

Lena was soon a featured vocalist with Charlie Barnett's orchestra and began making regular radio appearances on such NBC programs as "Strictly from Dixie," "Cotton Club," "Cafe Society," and many broadcasts from night spots in New York.

After seven months at "Cafe Society," she quit New York on a hunch and headed for Hollywood where she sang at the filmtown's Little Troc until "discovered" there by a Metro-Goldwyn-Mayer talent scout. So the lovely lady was auditioned and placed under contract by the studio. She made her first screen appearance in "Panama Hattie" and has since been seen in "Cabin in the Sky," "Zeigfeld Folies," "Thousands Cheer" and many other musical extravaganzas. Her latest is "Till the Clouds Roll By."

Now, all the thousands of Lena Horne fans who have learned to love her through these years have an album of intimately styled records.